

EARLIEST OF GOTHIC ART

FEATURES OF THE HOENTSCHEL COLLECTION AT THE MUSEUM.

Not a few of the treasures bought by Mr. Morgan and loaned to the Metropolitan Museum are yet on view—New Wing to House Them—The Biron Monument.

The great Hoentschel collection of Gothic and Renaissance art, the Gothic section of which is now on view in the Fifth Avenue wing of the Metropolitan Museum of Art, and the second part of which is resting in the basement of the museum awaiting the completion of a new wing, comprises somewhere between three hundred and four hundred pieces. Of these perhaps the greater number are in the Renaissance section. But of the entire collection there is nothing to rival in interest or value the Biron monument, from the Château de Biron.

This monument was long one of the great prizes of France, and its acquisition by J. Pierpont Morgan a year ago was chronicled with regret by French art journals. The Sun of December 29, 1907, printed a Paris letter in which the two great pieces of the monument, the Pietà and the Entombment, were described, and pictures were presented of these, as well as of the château and the chapel, built by Louis de Biron, and dedicated in 1524, the year of his death, for which the monument was executed. A further ac-

count of the collection, as noted in the July Bulletin of the museum, was printed in The Sun of July 7.

The temporary home of the collection is fenced off, by a sort of pergola formed of double stone columns, while those at the center are early but quite pure Gothic. This arrangement of the pillars illustrates clearly the change from the Romanesque idea of a separate, square capital, to the Gothic, in which the more vertical lines of the capital make it in harmony with, and in composition one piece with the shaft.

The columns are surrounded by Gothic cornices from the north of France, which, purchased by the museum some time ago, are now shown for the first time.

One of these cornices, of wood, bears a hunting scene in which a deer is pursued by four dogs and a hunter, each figure being of the same size. The entrance to the enclosed space is flanked by fifteenth century sandstone torch bearers from the Isle de France. The center of the space is occupied by a Flemish choir stall in wood, dated about 1490 and ornamented with wood statuettes of Christ and the eleven Apostles. The choir stall forms a vista, through which the visitor, standing at the entrance, sees at the end the large Biron Entombment.

Each side of the enclosure has been divided into three compartments, and an effort has been made to group the pieces so as to produce some unity of effect as to manner and school.

The feature of the first compartment on the right as one enters is the Romanesque "Virgin and Child" of the second half of the twelfth century, the "sisters," but conveying an undoubted impression of dignity. This is of wood, and was painted, like so many of the sculptural works of the time. Beside the Madonna is a head in soft sandstone, from the Isle de France, first half of the fourteenth century, representing either the Christ or one of the Apostles. An early fifteenth century Madonna in chalkstone inlaid with colored stones, a seated Ma-

donna of the first half of the fourteenth century, in wood, showing where there was formerly a small reliquary on the breast. Behind these is a large Flemish tapestry depicting a "Queen Distributing Favors," in the style of Jean de Rome, about 1510. On the left side of the same section is the retable, in soapstone, from the environs of Beaune, an early fifteenth century piece, flanked by a Burgundian "Virgin and Child," the latter holding an open book, thought to be of the school of Dijon. Three Flemish statuettes of the sixteenth century are placed above.

Turning to the second compartment one passes a youthful, bland expressioned St. George in painted wood, who is sticking his lance down the throat of the dragon

without even looking to see what he is doing. This is a German piece of the late fifteenth century. Another St. George in this section of north French or Flemish execution, about 1480, is crowding his shield into the dragon's mouth while he sticks his lance through the dragon's neck. There are in fact enough St. Georges in the collection to furnish a good variety of Gothic ideas as to how the dragon killing really was done. Between these two St. Georges is a Flemish tapestry, perhaps from Arras, about 1480, showing Christ in the temple and the marriage feast at Cana.

The above are on the center wall of the second compartment. The most interesting statue of the section is the somewhat mutilated Burgundian Madonna of the school of Claus Sluter, beginning of the

fifteenth century. The Virgin holds the Child on her breast, gazing into his face. Among the other pieces here are an alabaster St. Michael, fifteenth century, French; a sandstone St. James the Greater, an unidentified ecclesiastic in the Burgundian manner of the middle of the fifteenth century, and a secular group showing a street scene, Flemish, about 1450. An interesting little piece is the panel, some six inches wide by five feet long, thought to be from Touraine, in the fifteenth century manner, depicting nine scenes from the life of Christ.

The Pietà, described in the earlier articles, occupies the place of honor in the third compartment on this side. Behind it is a tapestry representing Extreme Unction, one of a set of five Burgundian tapestries

illustrating the seven sacraments from the Capilla Real at Granada. Another tapestry, Flemish, about 1525, presents the Seven Virtues.

The Entombment, the choicest piece of the entire collection, has already been described, while the items on the left side of the enclosure receive attention. The section on the left nearest the Entombment presents another St. George in painted soft stone, this time in the style of Michel Colomb, the artist to whom many experts ascribe the Biron monument. For the furniture enthusiast it may be noted that this statue stands on a French Renaissance extension table of later sixteenth century workmanship. Another Michel Colomb in this section is a crowned Virgin and Child. Behind it is a Flemish sixteenth century tapestry bearing a garden scene, and to its left a sandstone group representing the Education of the Virgin, of the school of Touraine, beginning of the fourteenth century. This compartment also contains a number of examples of the woodwork of the flamboyant fifteenth and early sixteenth centuries in France.

On the wall of the last compartment—the first on your left as you enter—is a big tapestry showing Easter before King Ahasuerus, Flemish, about 1550. Before this is an equestrian statue of St. Martin, in painted chalkstone of the Touraine (?) school of the end of the fifteenth century, a crowned Virgin and Child from the Isle de France, middle fifteenth century, a little later figure of the Magdalen bearing the box of ointment, and a sandstone St. Catherine of the school of western France, about 1500. A small piece, placed over a French Gothic chair of the fifteenth century, is a group of the Entombment, framed in the crown of thorns.

And these are but notable pieces out of scarcely a half of the entire collection. It is hoped that the new wing will be ready early in the coming year and that by another spring the full collection may be placed on public view.

By other angels. Joseph is seen kneeling at the right before a fire-painted on the wall of the stable-drying clothing. The right hand of the Child is being kissed by one of the animal tenants of the stable, and the shepherds outside are climbing on one another's backs to get a better view of the manger. Balaam's group on the other side of the compartment is a St. Hubert in wood, Flemish or north French, about 1500. A statuette of an angel with the handkerchief of Veronica, a Dutch fifteenth century work; a St. Elizabeth (?) writing, also Dutch, and an angel bearing a fragment of the cross, stand on a fifteenth century cabinet with panels in the flamboyant style.

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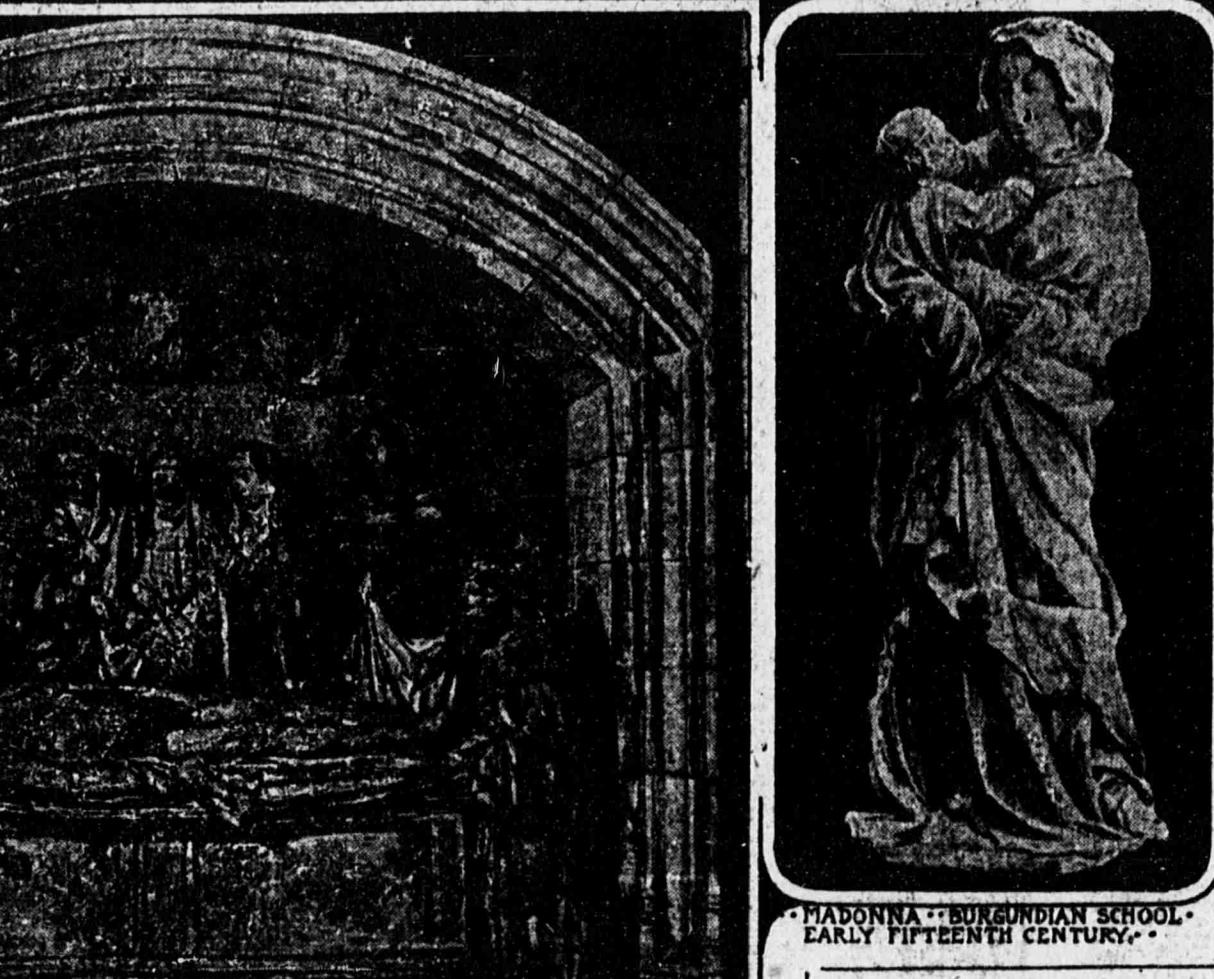
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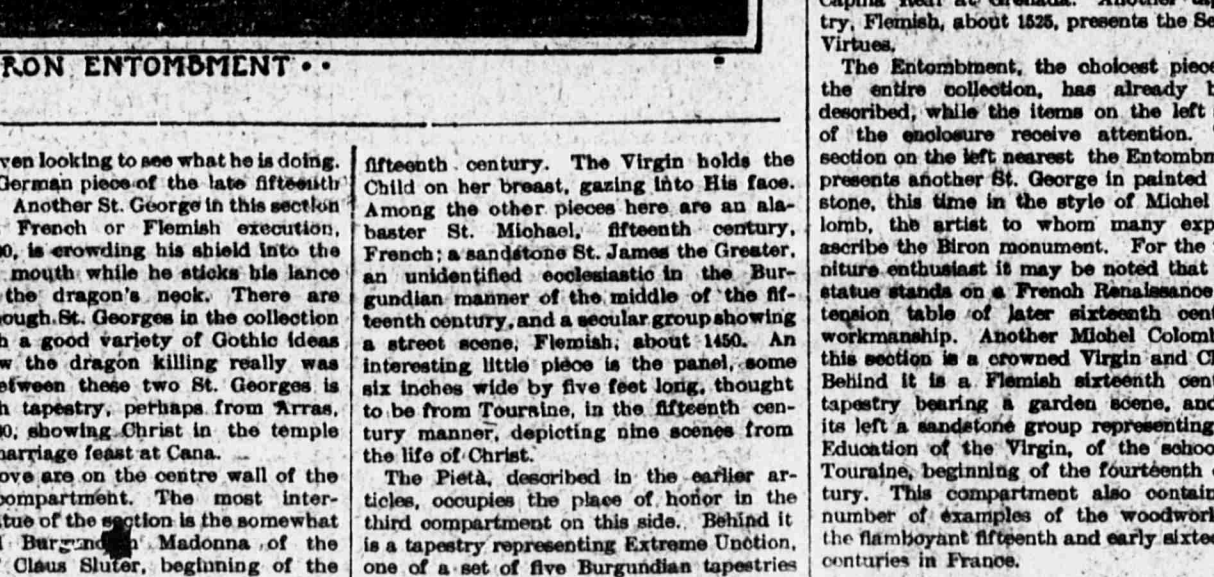
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ALTARPIECE OF THE APOSTLES • FRENCH, EARLY FIFTEENTH CENTURY •



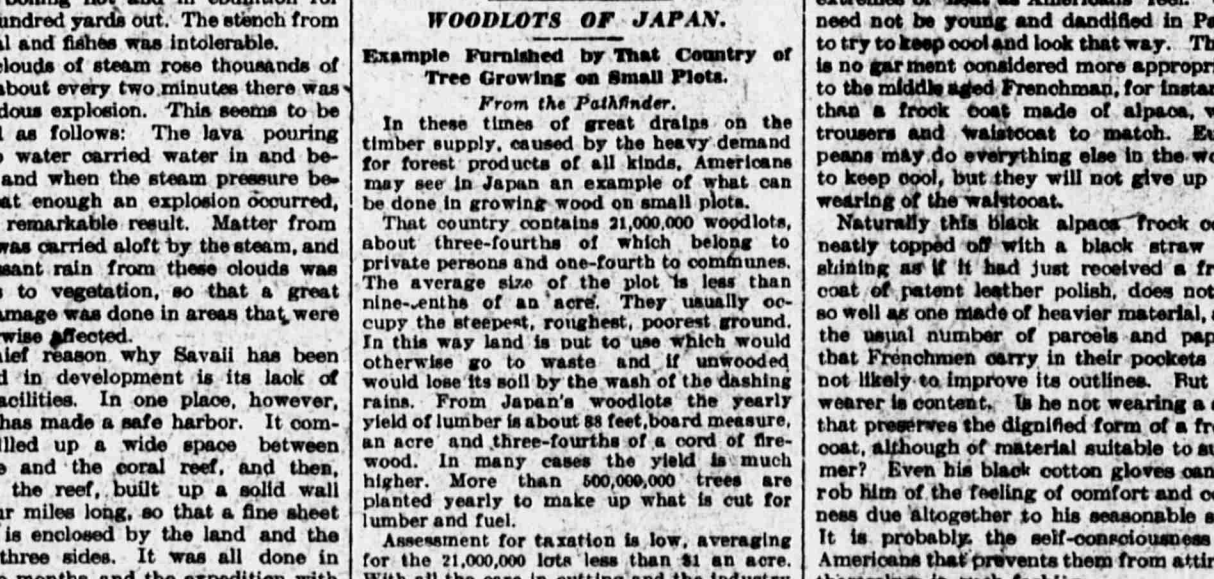
THE BIRON ENTOMBMENT •



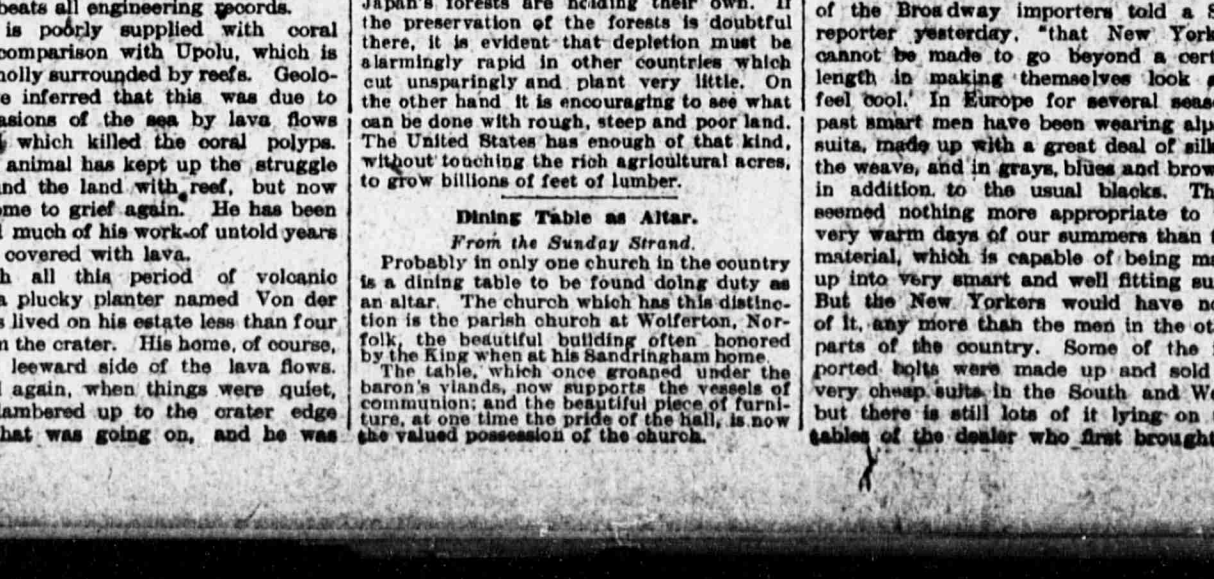
MADONNA • FRENCH, FOURTEENTH CENTURY •



MADONNA • BURGUNDIAN SCHOOL • EARLY FIFTEENTH CENTURY •



MADONNA • FRENCH, FOURTEENTH CENTURY •



MADONNA • BURGUNDIAN SCHOOL • EARLY FIFTEENTH CENTURY •

The next two sections, the last, are devoted largely to Dutch and Flemish work. The first of these, in the room around the corner from the last, contains a Dutch St. Ann, Virgin and Child, dated about 1500, another Dutch group of the same subject a decade earlier, both with their heavy lines and fleshy, phlegmatic figures, and for contrast the same group done by Flemish hands at about the same period, with the lighter touch and more ornate effect.

One very naive piece here is a group of the Nativity, in chalkstone, done in the north of France at the end of the fifteenth century. On the floor of the stable is the Virgin in adoration, while angels prepare a narrow bed for the reception of the Child, who is being lifted from the manger above.

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WOOL DAY IN A TEXAS TOWN

BURNET SEES A REVIVAL OF AN OLD CUSTOM.

An Even Hundred Wagons Arrive at the Same Time With More Than Fifty Tons of Wool—Supply of Free Drinks Soon Exhausted—Plan Due to Chief Buyer.

BURNET, Tex., July 15.—An important and picturesque commercial event took place in Burnet the other day. It marked the reestablishment of an annual wool market for the 1,000 square miles of Llano country. On the occasion of the recent wool sales day an even hundred wagonloads of wool, aggregating 110,000 pounds, were driven into town and unloaded at the railroad station. The wool was all shipped to Boston, Mass.

The revival of the old custom of wagon wool sales day in an annual wool market for the 1,000 square miles of Llano country. On the occasion of the recent wool sales day an even hundred wagonloads of wool, aggregating 110,000 pounds, were driven into town and unloaded at the railroad station. The wool was all shipped to Boston, Mass.

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